



«Duke Ellington Live in Italy 1967» Vol. 1

In 1967 Duke Ellington made a European tour with his orchestra and arrived in Milan, the first venue of the tour, with a repertoire that was so new that it was not completely ready, forcing him to rehearse the whole night before appearing at the Teatro Lirico on 15th January.

The concert set only took on a definitive form after several concerts of the tour, and was in effect running in for more than a month during concerts given in the principal cities of Europe.

When, on 22nd February, Duke came back to Italy to play at the Teatro Sistina in Rome, everything had been perfected and the audience was offered a performance of great class by musicians who were completely together. For eminently practical reasons the Duke's «live» performance is divided into two albums.

The first contains the whole first part of the evening, with the exception of one number «La Plus Belle Africaine» — which unfortunately is defective and could not be used — as well as a part of the matinée performance, the second album contains the second half of the evening performance.

After just a hint of a signature tune, a few beats to bring Ellington onto the stage, the concert opens unusually with no sort of preamble. The Duke arrives, sits at the piano and starts playing «The Twitch» a blues number of his new repertoire, in which Buster Cooper, Cootie Williams and Paul Gonsalves take solo turns. This is followed by «Swamp Goo», Ellington's vision of the world of Bayou in the south of Louisiana — a piece in which Russel Procope's clarinet stands out.

The concert continues with a number from the «Far East Suite» that Ellington had written for an LP: a portrait of the Far East (India, Ceylon), where he had previously been on tour, then «Mount Harissa» a sort of emotional account that he had gathered during his stay in the Orient.

Of great interest in Ellington's piano part and the part of Gonsalves on tenor sax, who keeps the solo part again in «Up Jump», a sort of race at breakneck speed with his instrument. «Rue Bleu» on the other hand is Lawrence Brown's new trombone piece, while Harry Carney's «Chromatic Love Affair» is a rather humorous piece. The «step by step» is in fact the sequence, note by note, one semitone after another of the chromatic scale.

Cat Anderson, a specialist in super-high notes on the trumpet, plays «Salome» and «Wild Onions».

The first half of the concert goes on with 4 number played by a trio, which Ellington had already recorded years earlier on an LP: «The Second Portrait of the Lion», an obvious tribute to the great pianist Willie «the Lion» Smith, one of Ellington's stylistic forerunners, who had been fundamental in his development and to whom Ellington had already dedicated a portrait in the Thirties.

«Johnny Come Lately» and the following tracks performed by Johnny Hodges, on the other hand, are taken from the afternoon matinée and, apart from their obvious instrumental interest, they offer us an execution of «Drag», recorded only once and never taken up again, a tune built on «How Come You Do Me Like You Do?», from the old jazz repertoire of the 1910s.

Patrizio Visco
Roberto Caselli

Even though these 'Documents in Sound' contain defects under noises, which due to the technical limitation of the original sources, we have decided to release this material because of its artistic content and great historical level.



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Digital Remastering: Gennaro Carone
Series Coordinator: Vittorio Castelli
Liner Notes: Patrizio Visco - Roberto Caselli
Art Direction by Xerios

DUKE ELLINGTON AND HIS ORCHESTRA

Cat Anderson, Cootie Williams,
Money Johnson, Herbie Jones,
Mercer Ellington trumpet
Lawrence Brown, Chuck Connors,
Buster Cooper trombone
Jimmy Hamilton clarinet/tenor sax
Russel Procope clarinet/alto sax
Johnny Hodges alto sax
Paul Gonsalves tenor sax
Harry Carney baritone sax/
clarinet/bass clarinet
Duke Ellington piano
John Lamb bass
Rufus Jones drums

Recorded in Rome (Italy)
February 22nd, 1967

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|-----|---|---------|
| 1. | TAKE THE «A» TRAIN (THEME) (Strayhorn) | 39'' |
| 2. | THE TWITCH (Ellington) | 6'45'' |
| 3. | SWAMP GOO (Ellington) | 4'40'' |
| 4. | MOUNT HARISSA (Ellington-Strayhorn) | 6'44'' |
| 5. | UP JUMP (Ellington) | 3'27'' |
| 6. | RUE BLEU (Ellington) | 2'43'' |
| 7. | CHROMATIC LOVE AFFAIR (Ellington) | 3'32'' |
| 8. | SALOME' (Fol) | 3'42'' |
| 9. | WILD ONIONS (Ellington) | 2'06'' |
| 10. | THE SECOND PORTRAIT OF THE LION
(Ellington) | 1'50'' |
| 11. | JOHNNY COME LATELY (Strayhorn) | 3'08'' |
| 12. | STAR CROSSED LOVERS (Strayhorn) | 3'38'' |
| 13. | THINGS AIN'T WHAT THEY USED TO BE
(M. Ellington) | 2'51'' |
| 14. | DRAG (Ellington) | 4'22'' |
| 15. | THINGS AIN'T WHAT THEY USED TO BE
(THEME) (M. Ellington) | 1'59'' |
| | T.T. | 52'06'' |

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- 1 TAKE THE «A» TRAIN (THEME) (Strayhorn)
- 2 THE TWITCH (Ellington)
- 3 SWAMP GOO (Ellington)
- 4 MOUNT HARISSA (Ellington-Strayhorn)
- 5 UP JUMP (Ellington)
- 6 RUE BLEU (Ellington)
- 7 CHROMATIC LOVE AFFAIR (Ellington)
- 8 SALOME' (Fol)
- 9 WILD ONIONS (Ellington)
- 10 THE SECOND PORTRAIT OF THE LION (Ellington)
- 11 JOHNNY COME LATELY (Strayhorn)
- 12 STAR CROSSED LOVERS (Strayhorn)
- 13 THINGS AIN'T WHAT THEY USED TO BE (M. Ellington)
- 14 DRAG (Ellington)
- 15 THINGS AIN'T WHAT THEY USED TO BE (THEME) (M. Ellington)

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